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we quoted from d'Urfé . . . *may well have made* an unusual impression upon the fabulist's mind;" d) Si bien, conclut M. F., que l'on peut joindre le nom de La Fontaine à ceux de Sévigné, Racan, Racine, Maucroix, Mme. Deshoulières, pour dire que le xvii<sup>e</sup> siècle a connu le sentiment de la nature. Fallait-il un volume pour établir cette banalité?

Aussi bien toutes ces remarques témoignent de l'intérêt que l'on peut trouver à la thèse de M. F.: je m'en serais abstenu si son livre m'avait semblé négligeable.<sup>1</sup>

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## CORRESPONDENCE

*Macbeth*, V, ii, 3-5

*To the Editors of Mod. Lang. Notes.*

SIRS:—

"their dear causes

Would to the bleeding and the grim alarm  
Excite the mortified man."

*Macbeth*, V, ii, 3-5.

The various interpretations of these lines are mentioned in the note of the Clarendon Editors (and cf. Furness, revised ed., p. 310):

"*the mortified man*. Theobald explained this to mean 'the man who has abandoned himself to despair and who has no courage or resolution left'; but Warburton suggested a more probable meaning, 'a religious, or one who has subdued his passions, is dead to the world, has abandoned it and all the affairs of it, an ascetic.' This is the explanation commonly received, and Johnson quotes the passage to illustrate the sense he gives to 'mortify'; viz., to macerate, or harass, in order to reduce the body to compliance with the mind. . . . But in the present passage such a sense seems scarcely forcible enough. May it not mean 'the dead

man'?" (Here follow quotations to establish this interpretation.) "If the 'mortified man' really means 'the dead,' the word 'bleeding' in the former line may have suggested the well-known superstition that the corpse of the murdered man bled afresh in the presence of the murderer. It is true that this interpretation gives an extravagant sense, but we have to choose between extravagance and feebleness. The passage, indeed, as it stands in the text, does not read like Shakespeare."

The choice between "extravagance and feebleness" is an embarrassing one, especially since neither attitude suits the mood of men who are entering upon a campaign in the grim spirit of Macbeth's opponents. It is hard to be satisfied with either of these two paraphrases:

The justice of the cause should arouse even the ascetic to take part in the bloodshed and din of the battle.

The justice of the cause should stir even the dead to bleed afresh and show alarm.

The first of these lacks point; the second is not only extravagant, but violent, in that it distorts the phrase "grim alarm" from its familiar Shakespearean sense.

There is, however, a loophole of escape from the situation. The Clarendon Editors point the way in their method of rendering *mortified*. To them the word appears, not in any one of its later senses, but rather with its primary meaning. If the dull *mortified* in this light takes on new life, may not the same process stir the seemingly innocuous *excite*?

The studious schoolboy who takes his Cicero into his English class might think of Cicero's words in his Second Oration against Catiline, where, to show the hopeless condition of some of Catiline's partisans, the orator says that their only salvation is to call up Sulla from the dead: *Sulla ab inferis excitandus*. In this and many other passages *excito* shows the meaning of "call up from the dead."

And this sense was not unknown in the English form of the word: witness the *New English Dictionary*, s. v. *excite*, 2 b:

"To call up (a departed spirit)

1651 Walton in Reliq. Wotton (1672) 208.  
'Unless we could excite them again and confer a while with their naked ghosts.'

<sup>1</sup> Des erreurs de détail et des fautes typographiques: p. 1: *l'Astrée* achève de paraître en 1627, non 1628;—p. 2: Le choix du titre, *l'Astrée*, n'a rien à voir avec la pacification de la France par Henri IV;—p. 2: Le *Dictionnaire des Précieuses*, et non des *Précieuses*, paraît en 1661, et non 1660;—p. 25 et p. 31: lire *Marsan* et non *Marsand*;—p. 57: *Arnauld d'Andilly* et non *Arnould*;—p. 82: l'éditeur de Molière en 1825 est *Auger* et non *Augier*.

A third paraphrase of the words of Montaigne may, then, be suggested:

The justice of their cause should rouse even the dead to an interest in the bloodshed and din of the battle.

Such language is natural enough from the lips of a soldier who comes with an army to avenge those whom Macbeth has butchered, whether the words refer to the victims of the tyrant themselves or to dead men in general.

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### A METHOD IN WRITING

To the Editors of *Mod. Lang. Notes*.

SIRS:—While studying Thomas Love Peacock as the satirist of the Romantic Movement I came upon the following passage (*Nightmare Abbey*, ch. XIII) ridiculing what is known in California as the 'Concrete Detail Method in Writing.' It may interest students of Realism, and others:

The whole party followed, with the exception of Scythrop, who threw himself into his arm-chair, crossed his left foot over his right knee, placed the hollow of his left hand on the interior ankle of his left leg, rested his right elbow on the elbow of the chair, placed the ball of his right thumb against his right temple, curved the forefinger along the upper part of his forehead, rested the point of the middle finger on the bridge of his nose, and the points of the two others on the lower part of the palm, fixed his eyes intently on the veins in the back of his left hand, and sat in this position like the immovable Theseus, who, as is well known to many who have not been at college and to some few who have, *sedet, aeternumque sedebit*.

Peacock's rap at the end at the Universities is characteristic. He did not attend them; yet he prided himself that he knew Latin and Greek better than most college men.

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### BRIEF MENTION

*Littérature Espagnole*, par James Fitzmaurice-Kelly. Deuxième édition, refondue et augmentée. (Paris, Armand Colin, 1913. 8vo., xii + 494 pp.) This is not a revised edition of the Davray translation (1904), but an entirely new reworking of the original volume and a translation into French by the author himself. While the general form and plan of the earlier version are retained, an increase in size coupled with a judicious abridgment of the introductory chapter have made it possible to add some seventy pages of new material. There is careful revision of details, notably the chronological data. Among the noteworthy additions may be mentioned the fuller study of the *romances*, the enlarged sections on Garcilaso and the lyric schools, and the treatment of the most recent writers of to-day, with especial attention to the *género chico*. Indeed, the author has purposely devoted enlarged space to the history of the drama, beginning with the *Misterio de los Reyes Magos*. Finally, the biographies of Cervantes, Lope, Tirso and Calderon have been entirely rewritten in light of the many recent and important additions to our knowledge of these masters. Throughout the book, we have in evidence that mature judgment and broad sympathy which characterize Fitzmaurice-Kelly's writings, and we are enabled to share his knowledge of other literatures when such literatures come into contact with Spanish. In short, the book is a comprehensive history in which are found accuracy of detail, literary appreciation and a just sense of proportion.

The forty-seven pages of *Notes Bibliographiques*, which formed an appendix to the previous edition of the *Littérature Espagnole*, appear now under the title *Bibliographie de l'Histoire de la littérature espagnole* (Paris, Armand Colin, 1913. 8vo., viii + 80 pp.). The mere increase in pagination gives a fair idea of the enlarged value of this admirable work.

The *Historia de la literatura española* por Jaime Fitzmaurice-Kelly (Madrid, Victoriano Suárez, 1913, 8vo., xii + 562 pp.) is a close translation of the revised *Littérature* and includes a *Bibliografía*, or Spanish printing of the French *Bibliographie*. The book succeeds the Spanish translation by Bonilla y San Martín with the introduction by Menéndez y Pelayo (1901). The additions in the final chapter, "La Literatura desde 1868," are especially interesting. They